

VOLUME 9 // ISSUE 6

# TOUR LINK

MAGAZINE

**ELECTRIC  
FOREST**  
ISSUE



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## ASCEND INSURANCE BROKERAGE ANNOUNCES

*President/CEO Paul Bassman Has Closed on Acquisition of the Company Management and Key Executive Staff Remain In Place At Leading Entertainment and Risk Management Services Concern*

President / CEO Paul Bassman has closed on the acquisition of Ascend Insurance Brokerage purchasing the business from founder James Chippendale, who opened the company in 2001. Paul Bassman offers, "I will forever be grateful to James Chippendale for bringing me on board and giving me the direction and guidance to succeed. I am excited to take the reins, continue our growth, and further realize our collective vision for the future of Ascend." James Chippendale reflects, "As I transition in to a life post-Arcend, I am very proud of the work we have done to make the company one of the top entertainment insurance brokers in North America. Arcend will continue to thrive under the direction of the new owner Paul Bassman, and the amazingly talented committed staff we have assembled."

Arcend Insurance Brokerage President Paul Bassman is a leading figure in the world of entertainment insurance and risk management services. He leads his staff with a mantra of integrity and an unequivocal aim to best protect the assets of all clients, which together feature an extraordinary collection of the top entertainment industry companies in North America. For the past 15 years, Arcend has placed coverage for hundreds of clients, large and small, including many of the world's top entertainers, the largest festivals in North America; promoters presenting thousands of events of every size; clubs, ballrooms, theatres, amphitheatres and every other kind of venue of every size ; along with concert service and production companies . Arcend continues to broaden the company's footprint Worlds of entertainment, sports, and hospitality.

Joe Shanhan, founder of Chicago's Metro, Smartbar and Double Door shares, "Arcend is, and continues to be, our go to venue insurance partner. Paul Bassman, and his company understand what we do and what we are faced with day in and day out. His background in the music industry certainly has come into conversation when we are evaluating risk and all insurance policies. It is very important that we, as venues / promoters see this commitment these days with any and all litigious issues that a venue / promoter will encounter."

Pete Shapiro, Founder of Dayglo Ventures (Brooklyn Bowls, Lockn' Festival) offers, "Working with Arcend has been seamless — it feels like we have an in-house insurance team protecting our interests. Our venues



and events have many moving parts, and it's clear they understand our operations and are proactive in getting us what we need, when we need it."

The executive staff of Arcend Insurance Brokerage prior to the acquisition remains in place as the company's key management. Additional executive detail, and more information on Arcend Insurance Brokerage is available here: [www.ascendib.com](http://www.ascendib.com).

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In this issue we visit Electric Forest, another in our recent coverage of the ever-growing Festival Market. We plan to present a full series of current news regarding that market in upcoming issues along with guest articles written by Laurie B. Kirby of FestForums—a wonderful resource for any touring professional working festivals. Check them out at [FestForums.com](http://FestForums.com).

It is interesting for me to note that festivals actually marked the beginning of the modern Touring Industry and not just Monterey or Woodstock, but the many local and regional gatherings that gave new bands (commonly called Garage Bands back then) a platform to expand beyond their home-towns....it is also how I got my start.

Beyond my nostalgia, the evolution of touring seems to have come full-circle and Festivals have regained their prominent role in our Industry. I, for one, am delighted.

Also in this issue are stories on ATOMIC at Electric Forest, an interview with Brent Hageman, Head of Lighting for Blue Man Group Las Vegas and their switch to ROBE, and news from Beat The Street on their phenomenal growth providing all things ground transportation related in Europe.

On a different note, please remember that we are into the next round of registration fees for Tour Link. We urge you to join our growing list of sponsors and attendees. Every year, for the past several years, we have broken the attendance record of the previous year. We hope you help us to continue that tradition.

Larry Smith  
PUBLISHER



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"2016 has been terrific so far. Although the summer festival season has been the usual manic craziness, demand has been incredible throughout the year to date," says Ian Massey of BTS Ground Transport. Massey adds, with a nod to their extensive inventory of transport options, "along with general touring we are also providing total Ground Transport services to large one-off events too, a sector we aim to build on."

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# BLUE MAN GROUP IN LAS





# VEGAS SWITCHES TO ROBE

Award-winning, critically-acclaimed and highly successful performance art company Blue Man Group has recently started incorporating Robe moving lights into their show at the Luxor Hotel and Casino in Las Vegas.

Blue Man Group is a heady mega-mix of music, technology, art and excitement which immerses and delights audiences by wrapping them in its infectious beats and vibes. Lighting plays a crucial role with a dynamic and energetic maelstrom of color, movement and emotion.

When Blue Man Group's Las Vegas show moved back to the Luxor at the end of 2015, it was an ideal opportunity to upgrade and change certain aspects of the lighting rig to optimize the more intimate venue.

The space ideally lent itself to more compact fixtures to fulfill Tony award-winning lighting designer Kevin Adams' visual concept, which had been developed in 2013 when the Blue Men had moved a new show into the Monte Carlo Hotel.

"I wanted fixtures that were very specific and would work well within the space limitations but that also had the brightness and impact to hold their own alongside the video elements," explained Tabitha Rodman, Blue Man Group's associate lighting designer.

The back wall, the set legs plus other scenic features are all constructed from LED panels, so they needed bright and powerful luminaires and the set pieces also contain lighting, adding a further layer of depth.

Rodman first looked at the potential solutions offered by Robe after consulting with Brent Hageman, head of lighting for the Las Vegas show who joined Blue Man Group in 2014. Based in Las Vegas since 1998, Hageman has had plenty of opportunities to see demos and lights in action, and to compare the different and current lighting trends and technologies. With the move to the Luxor now imminent, they both discussed the idea with Adams.

The show specification in the Luxor now includes over 120 Robe fixtures. There are 38 x MMX Spots, 25 x MMX Blades, 30 x LEDWash 300s, 13 x LEDWash 800s, four PARFect 100 LED PARs, and 10 x Cyclones (fans with an integral LED ring). The MMXs are the backbone of the rig and are used for all the specials and key lighting, as well as bringing the general brightness and impact needed to work with the multiple LED surfaces. The LED Washes add another layer of luminescence to the show, with the tidy LEDWash 300s framing

the pros arch and radiating energy out into the audience.

"I was thrilled with the color range and effects of the Robe fixtures" observed Adams, "they can create a dark blue that is really special and that I haven't yet found in any other LED fixtures."

Set, lighting and video are all designed as a visual collage of contrasting media helping provide the all-encompassing Blue Man Group 'experience'.

Robe's Cyclone – a fan integrated into a moving LED head – was a project developed with LD Scott Warner, and the way Blue Man Group uses these is a great example of their versatility.

Two of the 10 Cyclones in the show are being used for the standard function of coloring fog. The other 8 are fitted with a removable sleeve – in collaboration with the prop department – that contains a colored silk fabric 'dancer' ... which creates amazing effects for the finale when combined with the pixel mapped Cyclone LED ring.

Rodman oversees implementation of all the creative lighting elements including all installations and getting-in, tech'ing and programming of the various shows which currently includes residencies in five US cities – Las Vegas, New York, Chicago, Orlando and Boston plus a U.S. tour; a long run in Berlin and a new world tour that just opened in Singapore.

Once a show has opened, she works alongside with the various head electricians and their teams to ensure the integrity and continuity of the lighting design is maintained in all cases.

As a result of the success of using the Robes in Las Vegas, Blue Man Group is now upgrading some of its gear in the Orlando show to include Robe's MMX series.

The world tour also features 37 x Robe ColorStrobes a mega-

*continued on pg 13*



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At the Luxor, there is a ring of small 3-color LED units around the pro arch that can create special and graphic effects, and for the tour, Adams wanted a similar effects but something with a lot more impact for some of the larger arena venues they will be playing. The new Robe ColorStrobes are perfect!

Twenty-seven ColorStrobes are hung around the proscenium truss pointing at the audience! "They can strobe in multiple colors and glow in different configurations to make a variety of different light frames around the stage," explained Adams who is delighted with these aesthetics.

"They make a spectacle and can also act as quick-change scenery" he said, adding that they also use them as wash devices to light the band

"I absolutely love these Robe ColorStrobes, they are so bright and dynamic ... and can't imagine this tour going out without them," stated Adams.

Rodman also "really enjoyed" working with the ColorStrobes creating eye-catching color and graphic effects.

Likewise, she's been struck with the adaptability of the Pointes which are used for many tasks on the new touring production, from dramatic in-air effects to more straightforward key lighting.

They use lasers on the Vegas show and were looking for a lighting unit that could replace them, for which Pointes have proved "ideal" said Adams. In addition to authentically simulating the thin lines, flared beams and stretched cones of the lasers using the prisms, the Pointes are also used as wash units and

specials in the show.

Adams appreciates their very fast movement, intensity and rugged build, "I look forward to using them on Broadway more often," he concluded.

The biggest task for lighting a Blue Man Group show, Rodman elucidates, is finding a perfect balance between lighting and video while maintaining the principal character and his story, all the time sweeping the audience along. She enjoys many things about the shows including the uniqueness of the Blue Man Group performance environment and how it's always evolving into something new, challenging and different.

On the operational front, Hageman states that the reliability of Robe was another big factor. In Las Vegas in particular, the show runs 7 days a week, two shows a day with three performances a day during peak time stretches of one or two weeks ... so it's absolutely essential that the kit is rock solid.

The service and support from Robe North America is "exceptional" even though he's not actually needed much 'support' as such, but "when I do have to reach out, even if it's out of office hours ... the response is pretty much immediate."



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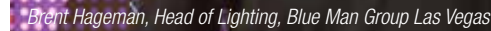


by Jesse Apted

Hageman has been with Blue Man for just under three years. Asked how he got into entertainment production, Hageman implied it was pretty much fated, "I grew up in a musical family, my grandfather was a musician, his father was a musician and I started playing drums at age seven." But after playing in bands for many years, he ultimately fell in love with the tech side of things and as Hageman joked, "the rest is history."

I personally got to see the cyclone in action later that same night in the show and it was a very cool effect and was an integral part of the technical spectacle.

Hageman said the entire time he and his crew has worked with Robe products the show rarely had any issues with fixtures and when things did come up they were minor, noting



Asked what his favorite effect in the show is, Hageman said it's the 'smoke drums' that Blue Man Group performers hit to produce smoke rings over the audience. The effect is built into a modified drum kit and every time a performer hits the drum, it shoots out a large ring of smoke that floats up and over the audience. Sometimes the rings linger for so long they actually make it to the back of the venue.

Finally, when asked what advice he'd give for someone looking to get into lighting or aspiring to become an LD, Hageman emphasized knowledge and multi-functionality, "learn as many consoles as possible, and go to as many LDI's, conferences and tech classes as you can."

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## INTERVIEW WITH TOM MCPHILLIPS OF ATOMIC DESIGN

by Jordan Haymaker

ATOMIC's presence was strongly felt at Electric Forest this year, as Tom McPhillips, ATOMIC Chairman and CCO, was responsible for designing the Ranch Arena Stage, Sherwood Court, Forest Stage, Jubilee Stage, and created all of the graphics for the Hangar Stage.

Tom got his start designing at the Young Vic theatre in London, and then went on to designing and painting for opera, television, commercials, and music videos. At one point he was asked by a lighting designer who was working on rock concerts to partner with him to design the stages for some acts he was working with. This led to work with stars like Gary Numan and Culture Club and eventually led to big tours for Ozzy Osbourne and Judas Priest, two jobs which brought Tom to the US for the first time. Work for Diana Ross, The Who, Robert Plant, Michael Jackson and many other stars followed to the point where it made sense for him to move permanently in 1992. Once in the States, a lot of music television work also came up and he began designing for MTV Unplugged, as well as continuing with concert tours. Subsequently, Tom's design work began to diversify into many other areas.

"As a result of working in so many different fields - television, concerts, events, exhibitions, and so on, what started as just a design company became a full service design and build operation that grew exponentially with the nature of the work we were doing," said McPhillips. These days ATOMIC is known for building major stages for a variety of events and providing rental solutions as well. They have a presence in New York, Los Angeles, Miami, Tokyo, Frankfurt, and Lititz, PA with around 100 employees total who work together to complete 50-60 scenic jobs, 20-40 design jobs, and 1000's of rentals each year with the help of 6 designers.

According to McPhillips, "We care deeply about our employees. We aim to build a company culture that is friendly and fun. ATOMIC is a bunch of very individual personalities, yet we all are deeply committed to working as a team. In our industry, you spend so much



ATOMIC CCO, Tom McPhillips

time with your fellow workers that it's worth ensuring that we maintain an enjoyable, as well a productive, environment."

For this company, the most important aspect of the designing process is making sure that while everything built is budget conscious, it's also safe. "ATOMIC is great about making the most of resources," explained McPhillips, "Our philosophy is to make things that pack small and play big. If it's well designed in the first place, it's easier to accomplish that."

Their strategy is to find ways to use lightweight and ergonomic solutions, build cleverly, and above all, keep things safe. McPhillips said, "I've always enjoyed making things look big even with limited materials. I enjoy stuff that not only looks cool, but is made by the smartest means. The aim is to have fun - otherwise it's just not worth doing."

An upcoming and exciting move for ATOMIC is their collaboration at Rock Lititz, scheduled for completion in January 2017. With TAIT, Clair Global, and ATOMIC all growing together over the last few decades, the powerhouses of the industry are finally coming together under one roof. McPhillips is glad that Rock Lititz will bring them closer to those vendors and provide their team with improved capacity. "Like all business it hurts to have to turn work away, so it'll be great to have more space and do more work the ATOMIC way with the control and quality that we've become known for!"

Check out other projects from ATOMIC at: <http://www.atomicdesign.tv/>



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# Other **FESTIVAL NEWS**

## MUSIC FESTIVALS AND THE C WORD (S)

IT'S NOT THAT WE HAVE A THING FOR THE LETTER C – BUT THERE IS SOMETHING WORTH NOTING ABOUT “C” WORDS AND MUSIC FESTIVALS WORKING EN CONCERT... TAKE “CONSOLIDATION” FOR INSTANCE...

### CONSOLIDATION OF MUSIC FESTIVALS

Consolidation is the very “c” word on the tongues of promoters and yet no one can agree on its the impact. Critics say that consolidation takes away from the creativity and uniqueness of the Festival. But is that really the case? Others believe that consolidation gives Festivals the chance to experiment, improve and set the bar higher. Perhaps the answer is a little of both. Let's “see” some other music festival-related “c” words for further analysis...

### COUNTERCULTURE & CONSOLIDATION

The media romanticizes the bygone years of Woodstock and glorifies the pureness of heart associated with that era. However magical the experiences were for the audience, this event, like most others, was rooted in creating a profitable venture for the promoters, no different than today's marketplace. We can wax poetically all day long but the issues facing these festivals remain the same today. Without a sustainable business model, the festival is DOA which hurts the vendors, communities and staff invested in the success of the event. Experienced operators that have consolidated can share resources and provide a first rate experience that smaller one offs cannot provide.

### CASHFLOW

Cash is king and no amount of lofty intentions can aid a sinking ship. Infusions of capital from investors, sponsorships and ticket sales are all needed to manage the enormous costs associated with permitting, building, organizing and executing a festival. Typically, it takes three years for a festival to even break even and the chicken and egg of starting one is a high risk venture. Who



*Laurie B. Kirby of FestForums*

stands to lose besides the promoter? The public if the venue isn't safe, the community if there are unpaid bills, the ticket holders if the acts don't appear and the artists if they don't get paid (although most performers get paid up front these days). Not unlike other business ventures, even when run by creative operators, access to capital is paramount, an asset so-called “consolidators” can provide.

### CONCERTS

Before festivals, there were concerts. Remember Madison Square Garden when you lost your hearing listening to the Who? What changed? Millennials were looking for authentic experiences and promoters saw an opportunity to create a mutual fund of experiences that focus on what festivals do best: create memorable experiences. With the proliferation of festivals, the talent model flipped and musicians began to book their concerts around festival bookings. Thus, routing became easier and festivals

continued to grow as artists liked the idea of playing to larger crowds. Talent bookers from organizations owning many festivals and agents can plan the artists tour schedule together. Thus, festivals have replaced concerts as the promotional arm of an artist's live performance circuit.

## **COORDINATION OF CORPORATE SPONSORSHIPS, COMMUNICATION & CROWD CONTROL**

At first blush, these topics have nothing in common. Except that larger operators with access to capital and experienced human resources can bundle these assets to enhance the bottom line, create buzz with marketing dollars to sell more sponsorships and tickets and make festivals safer, a win-win for all concerned.

## **CREATIVE RISKS**

What is a music festival if not about discovery? One goes to Glastonbury to see the superstars but then discovers her new favorite band. Goldenvoice, Superfly, Insomniac and other large producers have added culinary, artistic and creative elements to enhance the festival experience. But those discoveries and enhancements come at a price, one which deeper pockets can afford. Thus, "consolidators" can experiment with creativity as they have the financial wherewithal to do so.

## **CONCLUSION: IT'S COMMUNAL!**

The festival landscape appears healthy right now, with billions in revenues as music festivals total over 1500 worldwide but market forces and cultural shifts and priorities will dictate whether the expansion will continue, morph or even disappear. Still, the instinct for communal connection and experience is as old as the origins of festivals, a communal celebration steeped in memorable experiences as the audiences of Woodstock can attest almost fifty years later.

As you can "c" and in conclusion, consolidation is upon us, cash is still king, and

careful coordination, communication, crowd-control and creativity will continue to steer festivals into the future!

## **SEE YOU AT THE FESTIVAL!**

Laurie Kirby co-produces, with her business partner Stuart MacNaught, the biannual FestForums conference in Santa Barbara and NYC. See FestForums.com for details on panels and registration.



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Behind the Magic of

# ELECTRIC FOREST








## BEHIND THE MAGIC OF ELECTRIC FOREST

*Story by Jordan Haymaker; Photos by Jordan Summers*



**T**ucked away in a wooded area in Rothbury, Michigan, Madison House Presents and Insomniac Events host a magical display of lights, colors, art, music, and experiences each year at the Double JJ Resort. Tour Link Magazine camped out on site this year to discover what the forest had to offer and to speak with just a few of the production crew who made the magic happen.

Featuring electronic and jam band artists that included this year, Bassnectar, Major Lazer, and The String Cheese Incident, some 45,000 fans flocked to the event. Fans and artists alike are drawn to the lush surroundings and the stellar production. An added bonus for fans, it's not uncommon to catch famous artists wandering around the campground playing a saxophone or even hosting a private dance party outside their RV until 6 a.m.

For four days, festivalgoers are transported to another world. Though most of the open fields on the property resemble a typical festival with concessions, abundant water, and sanitation facilities, walk into the forest and there is an immediate shift in the atmosphere. The feeling of magic and mystery is heightened after the sun goes down and the forest is colorfully illuminated. Amidst the lighting and fanciful décor of the forest, there are new hidden secrets for attendees each year (tiny fairy doors, for example), a new cast of characters reading poetry and telling stories, new art installations, and more hidden areas that can only be accessed by finding special pins or being escorted by people costumed as toy army men.

### **Ranch Stage Production Manager, Dan Choi**

This was Dan Choi's first year at Electric Forest but he's no stranger to touring with jam bands. He got his start working with the Grateful Dead after meeting Bill Graham while working in a soup kitchen in California. He had been traveling around following the Dead's shows. After impressing Graham with his working ethic, Choi was offered a job touring with the band. "I was really very lucky and got to meet some great people," Choi reminisced.

Being in charge of the main Ranch Stage during the day, Choi noted ironically that he was usually so busy working behind the scenes that he ended up missing the shows. He assisted his crew loading in early in the morning, conducted the sound check for the headliners, and then started looking ahead and planning out the rest of the day.

Upwards of 30 crew, including union labor, worked The Ranch Stage depending on the complexity of load in and load out. Everything had to pass through a 20-foot deep loading dock with the 9 ½ foot opening.





Choi joked that it sometimes felt as though he and his crew were playing a giant game of Tetris at times, but reminded, “anything can be accomplished...the key is organization, communication, and being patient.”

### Stage Design - ATOMIC

Tom McPhillips, ATOMIC Chairman and CCO, has designed stages at Electric Forest for 4 years. According to McPhillips, “it’s been a brilliant collaboration with Jeremy Stein of Madison House Presents, the festival producer. He’s very creative, deeply concerned about the look and feel of the festival, and strives for a very different and emotional connection that pushes me to do better.”

McPhillips complimented the festival and its organizers, “they’ve built a really beautiful place where people just enjoy coming and enjoy hanging out in the forest. It’s very relaxed, and the audience is well behaved and mellow, which is a product of the environment. The photos on the website just make you want to come to Rothbury, Michigan.”

The Ranch Arena was designed to resemble an electric generator with FOH incorporated into the stage design itself. A year was spent on design and planning, with the finished product being put together in a remarkable 4 months. The Hangar and Jubilee stages were new additions last year and made an appearance again this year. Jubilee is meant to give a Great Gatsby era vibe while The Hangar takes the audience back to the 1940s with cigarette girls, a tattoo parlor, barbershop, and a pin-up photo booth. The Sherwood Court stage has been considerably revamped this year while retaining its elephant and ethnic motifs. Overall, the entire festival is a wonderful, colorful mishmash of different cultures.

Something McPhillips was especially pleased with was the Forest Stage. “It really shows off our soft goods and it’s just so intricately made and painted.” Intricate scenic stages are something ATOMIC excels at, and the Forest





Stage “immediately takes you to a place where the spirit Neptune or Poseidon rules,” said McPhillips. ATOMIC looked to smaller theaters in Europe for inspiration, making it seem like an old world opera stage had magically sprung up in the forest accompanied by the street performers and people dressed as animals and walking on stilts. “There’s a really special vibe here at this festival that you just don’t get anywhere else,” noted McPhillips.

### Audio - Eighth Day Sound

Lead Audio Tech, Rod Price worked for local bands while still in high school and landed a job working in a studio during college. Price worked his way up and, as he put it, “I migrated from pollywog to head doo-dah.” According to Price, “I’ve always kept myself busy. I listen to bizarre music and like things that are different.” After 41 years in the business, he’s worked with a wide variety of artists including Iron Maiden, Black Sabbath, Jethro Tull, and Kool & The Gang.

Price said he’s typically a shop guy, but his job at Electric Forest entailed transporting crew members, removing weatherproofing at the beginning of the day, interfacing and supporting, facilitating any extra needs, and keeping things moving so the crew could assist with installation.

Eighth Day Sound utilized an Avid Profile desk processed through a Dolby Lake purpose built rack shout system. If the artist needed anything specific, the Eighth Day Sound crew could easily create a path for it, including the J-INFRA 21” subwoofer requested specifically by Bassnectar. LM44 Lake Processors fed out for the left and right main hangs of 10 stacks of double-18 sub woofers. The flow subs gave the full range to the lawn, while the 12 front fills were used close up.

A custom-made splitter system allowed them to mic an act while another was on stage playing. “We’re always patching and always busy,” Price emphasized, “so we can facilitate pretty much anything.” With the system automatically kicking into gain reduction for a very bass heavy show, one thing the crew always kept in mind was making sure they were never lacking on the low end.

### Lighting – Christie Lites

Lighting Crew Chief, Ryan Morris started out in high school theater in Dallas, TX. After graduation, he landed a Vari-Lite internship and went right out on tour with Mötley Crüe and Foo Fighters.

Morris said of his daily routine at Electric Forest, “Really, every day is different. It’s all about making sure the rig is ready to go and that everything works properly.” His crew consists of 6 people manning the 170 Chroma-Q Color Force 72s, 30 Elation Platinum Beams, 50 MAC Quantum Washes, and 30 MAC Viper Profiles.

Christie Lites provides lighting for everything from corporate and theater, to TV and movies. Ryan’s team is no stranger to festivals, as they’ve also lit Hangout Music Festival, TomorrowWorld, and Lollapalooza. Of Electric



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Forest, Ryan mentioned, “The hardest part really was the timeframe. We started setting up on Monday to be ready for Thursday. We somehow managed to pull it off.”

Catering – Professional Catering Services, Inc.

Kerry Luther, owner of Professional Catering Services, Inc., decided he couldn’t sing or dance, but loved the music and still wanted to find a way to be part of the action. His Maine-based company has been catering Electric Forest for four years. He can also be found at All Good Music Festival, Electric Zoo, and Lockn’ Festival. Luther has been working since the late 80s catering locally to bands around Maine.

The 30-person crew at Electric Forest began at 5:30 a.m. and finished around 10 p.m. each day. “We start loading in 4 days before everything starts to prepare for feeding people breakfast, lunch, and dinner in 3 different areas,” said Luther. Meals are provided to 200 artists, 700 production crew, and 600 security crew each day.

Utilizing 6 convection ovens, a tilt skillet, 2 fryers, a 54-foot fridge, 2 grills, 3 trucks of equipment, and two 24-foot trailers, they specialize in home cooking, including everything from steak, pasta, and ceviche, while also providing vegan, vegetarian, and gluten free options. Luther even welcomed people who showed up with their own food and dietary needs. He laughed, “We’ll cook it! We just like to cook good food and make people happy.”

The forest is definitely an addictive experience that shouldn’t be missed. To find out more about Electric Forest go to

<http://www.electricforestfestival.com/>



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## OSRAM AND CLAY PAKY ACQUIRE ADB OPERATIONS TO EXPAND LEADERSHIP IN ENTERTAINMENT LIGHTING

OSRAM is expanding its leading market position in the entertainment sector and has acquired certain assets from ADB TTV SAS and continue their business operations. The acquired business will become integral part of OSRAM's subsidiary Clay Paky. ADB is a French company with a factory in Saint Quentin, which specializes in lighting for theaters and TV studios. The transaction was completed on 3 August 2016. "With the acquisition of ADB TTV SAS' business and the highly reputable ADB brand, we will expand our position in the innovation-driven entertainment lighting market", said Hans-Joachim Schwabe, CEO of OSRAM's Specialty Lighting business unit.

Originally founded in Belgium in 1920, ADB TTV SAS has held a leading position for decades as a top supplier of lighting solutions for theater and television studios. The company's product portfolio includes luminaires, dimmers and lighting control desks. The company's products are sold worldwide through a network of qualified independent distributors. Applications have included various prestigious theatres such as the National Grand Theatre in Beijing, the Opera Garnier in Paris and the Teatro alla Scala in Milan.

"ADB brings a wealth of experience in stage and studio lighting and a comprehensive range of products that are fully complementary to ours. By joining forces, we will be able to merge this unique application focus with our innovation

drive and technology leadership. As a result, we will be able to design the next generation of products to drive the evolution of the demanding theater market", explains Pio Nahum, CEO of Clay Paky.

"I am proud for having found a new and safe roof for ADB's activities", said Christian Léonard, owner and CEO of ADB TTV SAS since 2002. "OSRAM and Clay Paky will inject resources and know-how that will give the ADB brand a bright future, with excellent and innovative products, continuity of support and service for our loyal customers and serenity for our employees and partners".

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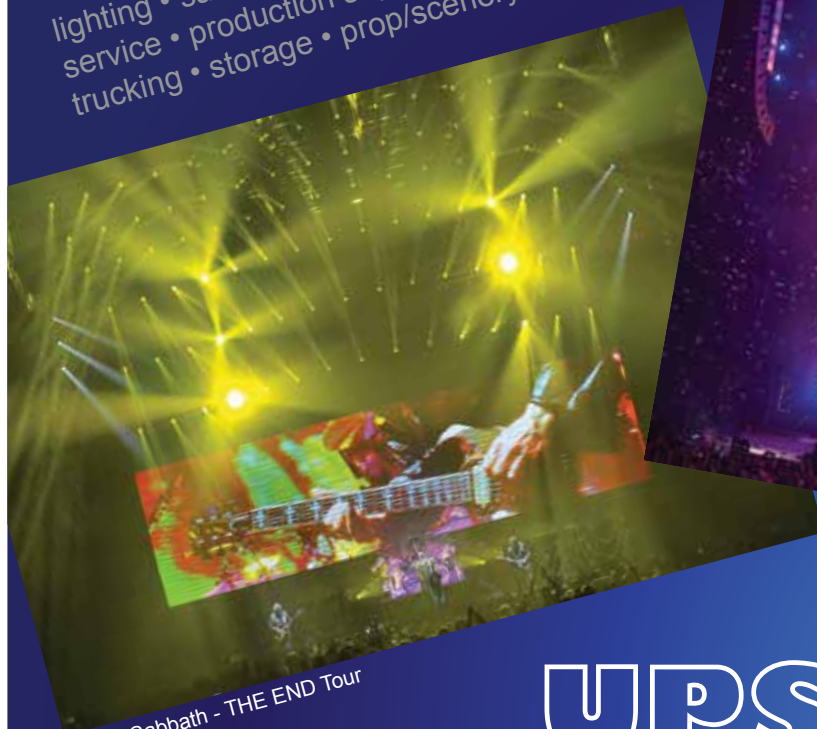
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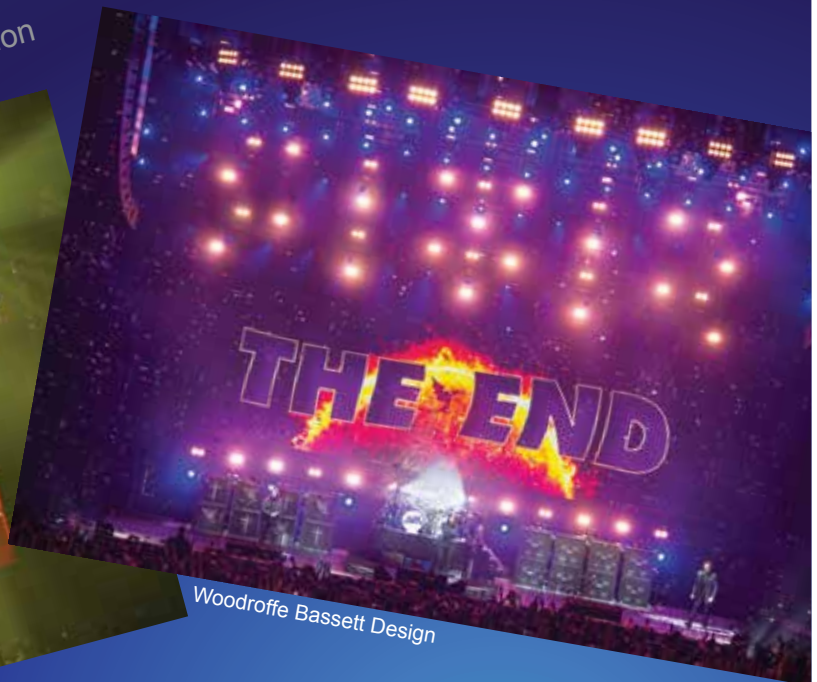
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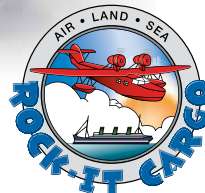
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## WICREATIONS ARE ELECTRIC

Leading Belgium based automations, engineering and scenic construction specialist Wlcreations was asked by staging experts StageCo, working for Insomniac the production company, to produce key scenic elements of the main circuit-GROUNDS stage at the 2016 Electric Daisy Carnival (EDC) dance extravaganza in Las Vegas.

Staged at the Las Vegas Motor Speedway and attracting around 450,000 people over three days with a stellar line-up of the best DJs embracing multiple musical genres ... EDC is one of the largest and most exciting EDM events worldwide.

Dutch design company Jora Entertainment has worked on the event for many years ... and EDC's stage environments are known for their awesome high-impact visual appearance and intricate attention to detail .. an area in which WI also excels.

With the scale of the staging projects being so enormous, and following a highly successfully collaboration on the Beyoncé "Formation" tour a few months previously the WI team, project managed by Yves Vervloet, worked on scenery panels for the enormous 250 ft wide circuitGROUNDS stage, 80% of which was covered in scenery.

The stage's centrepiece was a large 30 metre diameter arc with 21 scenery panels, with integrated LED panels, masking the video screen behind and making it rounded in shape.

This was flanked by two smaller arcs either side of stage, each with 9 scenery panels, clad in a similar fashion.

Together with Stageco, WI fabricated a series of wings – four each side of stage - which are attached to the steel structure either side. These resemble real bird's wings similar to the owl of the EDC logo and incorporating them into the set was a creative integration of subtle but large scale branding in the performance space.

The largest wing – measuring 20 metres wide by 15 high was the most offstage and was made up from 2 sections, while the smallest – meaning 12 metres wide by 25 metres high the most onstage - had 7 sections. All eight complete wing constructions were clad with scenery panels.

All the scenery elements were designed and built to be broken down, fitted into dollies and transported in containers as the EDC festival tours to four other loca-

tions – New York, Orlando, Brazil, Mexico and the UK.

Thirteen dollies were designed and built by WI to contain the wings and the centre arc parts, which can then pack into two freight containers - a neat portable solution for these elements worldwide.

WI's design includes special brackets to fly the panels of the arc onto the StageCo superstructure and a tool for fitting to the crane as the pieces have to be craned out of the dollies and onto stage.

Another Dutch company vertical vision which specialises in large format digital printing and graphics produced and fitted the scenic skins that finish the décor on the panels.

Photos : set-up, taken by Yves Vervloet



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